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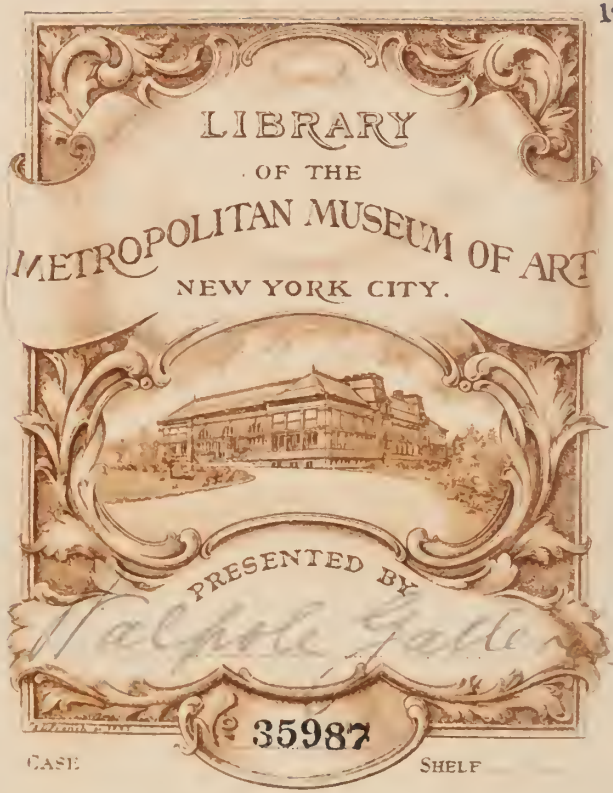

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On View from May 27th No. 123 Sale June 2 and 3, 1919

An Important Collection

of

Japanese Color Prints

The Property of

A Recognized Authority on the Subject

To Be Sold By Auction

Monday and Tuesday Evenings, JUNE 2 and 3, 1919
At 8:15 O'Clock

The **WALPOLE GALLERIES**
No. 10 East 49th Street
New York

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at $1.00 each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT
Telephone, Murray Hill 6512.

PLATE 2.

No. 110. Shiba Onko by Harunobu.

On View from May 27th No. 123 Sale June 2 and 3, 1919

An Important Collection

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Who has devoted special attention to Hiroshige, and whose collection contains Fine Prints in the best condition, mainly with margins from the various series, including the rare "Honcho Meisho", "Marusei Tokaido", "Kisokaido", "Meisho Yedo Hyakkei", "36 Views of Yedo", "Mountains Interlocked with Seas", the "Tama Rivers", "Tea House" series, Bird and Flower Prints, etc.

HOKUSAI'S "GREAT WAVE"
and others from the "36 Views", "Bridges" and "Waterfalls"; Yeisen and Kuniyoshi Landscapes, and other desirable Prints.

SIX WELL SELECTED HARUNOBUS
and choice examples of Koriusai, Kiyonaga, Shunsho, Shunyei (hosoye diptych), Yeisho Toyokuni I., and Utamaro.

HIROSHIGE MEMORIAL CATALOGUE
the two first Fenollosa Catalogues, Prints from the Hayashi Collection, etc.

To Be Sold By Auction

Monday and Tuesday Evenings, JUNE 2 and 3, 1919
8:15 o'Clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

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FIRST SESSION

LOTS 1-210

HIROSHIGE II.

1. FUKAGAWA HACHIMAN. From the "Yedo Meisho." Signed, margins. Publisher: Izumi Ichi.

FOUR PRINTS FROM THE SANOKI "TOKAIDO."

The small Hiroshige series of Maban form, all in fine condition.

2. LITTLE BRIDGE AT GIO YU. Summer landscape. Signed, margins. Publisher: Sanoki.

3. AKASAKA MOONLIGHT. Coolie leading away a horse. Signed, margins. Publisher: Sanoki.

4. FUJIEDA. Wading Ford over the River. Signed, margins. Publisher: Sanoki.

5. NIGHT PROCESSION, HAKONE PASS. The flares of the torches light up the grey cliffs. Signed, margins. Publisher: Sanoki.

HIROSHIGE'S "SNOW, MOON AND FLOWER" SERIES

6. SHIBA ZOJOJI TEMPLE SNOW. From this scarce oblong series by Hiroshige, complete with the two following prints. Signed, full margins. Publisher: Yeijudo.

7. MOONLIGHT ON RYOGOKU BRIDGE. Festival night with bursting rockets. From the "Snow, Moon and Flower" series. Signed, full margins. Publisher: Marujin.

8. GOTENYAMA CHERRY BLOSSOMS. From the "Snow, Moon and Flower" series. Signed, margins. Publisher: Yeijudo.

FIVE OBLONG YEDO MEISHO VIEWS.

9. OJI INARI SHRINE. An unusually well printed impression. Signed, margins, publisher.

(See Illustration)

10. YOROI FERRY BOAT. Late afternoon scene.
Signed, margins, publisher.

11. YOROI FERRY BOAT. A different printing giving the effect of noon.
Signed, sm. margins, publisher.

12. EARLY LANDSCAPE BY HIROSHIGE. Goten Yama from the "Yedo Meisho" series. Original impression in fine early coloring. Note the unusual fretted block in the sky and foreground.
Signed, margins. Publisher: Izumiichi.

13. NIGHT CHERRY BLOSSOMS AT YOSHIWARA GATE BY MOONLIGHT. With the Cherry Blossoms throwing pale green shadows on the moon.
Signed, margins. Publisher: Kikakudo.

14. ONE OF THE "THREE VIEWS OF NIHON BASHI AFTER SNOW." The city a favorite of the Japanese and the view of Fuji from the bridge of a world famous one.
Signed, margins. Publisher: Marujin.
Good and rare snow landscape.

HIROSHIGE'S TEA HOUSE SERIES.

Eight of these scarce prints in fine condition.

15. HASHIMOTO TEA HOUSE AT YANAGISHIMA. New Year's Morning.
Signed, margins. Publisher: Fuji Hiko

16. KOSHUNTEI TEA HOUSE AT OSHINMAYE. Man from a rival house rushing off two Geisha Girls.
Signed, margins. Publisher: Matsubarado.

17. MIYOGA TEA HOUSE AT ZOSHIGAYA. The courtyard with the names, etc., carved on the trees.
Signed, margins. Publisher: Fuji Hiko.

18. MUSASHIYA TEA HOUSE AT NASHIJIMA. The Verandah overlooking the garden.
Signed, margins. Publisher: Fuji Hiko

19. ONOSHI TEA HOUSE AT RYOGOKU YANAGIBASHI. Geishas arriving in a boat.
Signed, margins. Publisher: Fuji Hiko

20. SHOKINTEI TEA HOUSE AT USHIMA. Upper balcony overlooking the city.
Signed, margins. Publisher: Fuji Hiko

21. TAMAYA TEA HOUSE AT IMADO BASHI. A musical party on a boat passing.
Signed, margins. Publisher: Fujikei.

PLATE A. HIROSHIGE

No. 37. Early Morning—Kinkakuji.

No. 51. Mariko Snow—Marusei Tokaido.

No. 50. Kuwana Ferry—Marusei Tokaido.

PLATE 1

No. 82. Hokusai's "Drum Bridge."
No. 42. "Kasumigaseki," by Hiroshige.
No. 87. Hokusai's "100 Poems."

22. UMEGAWA TEA HOUSE AT YANAGIBASHI. Wrestler meeting a Geisha at the door.
Signed, margins. Publisher: Fuji Hiko

HIROSHIGE.

23. MT. FUJI WITH VIEW OF SEA AND SAILBOATS. Signed "Hiroshige Ga." Oblong broadsheet a little larger than ordinary.
Signed, margins on two sides.
VERY UNUSUAL AND RARE, reported by the owner to be the only impression ever seen by him during many years of active interest in prints. Water of shining blue with low hills of green and grey dominated by a Fuji (pure white original paper) lined with a few shadows and rosy flush of horizon at twilight.
(See Illustration)

24. SNOW PRINT. SCENE 9 CHUSHINGURA, The Ronin, disguised as a musician serenading at the gate.
Signed, margins. Publisher:

25. PINE TREE OF THE HOUSE OF NANIWA. From the very scarce "Naniwa Meisho," and beautifully printed and clear.
Signed. Publisher: Yeisuido.

26. MII BANSHO. From the "Eight Views of Lake Biwa," with a lovely stretch of blue water dancing with little white sailed boats.
Signed. Margins trimmed.

27. YOSHITSUNE ICHIDAIKI NO UKI. Chohi on the Nagasaka Bridge over the waterfall. Very fine coloring. From the "Series of Ten."
Signed. Publisher: Senkakudo.

28. YOSHITSUNE ICHIDAIKI NO UKI. Life of Yoshitsune the famous warrior. Ichinotani or the plunge down the cliff side. From the "Series of Ten."
Signed. Publisher: Senkakudo.

THREE PRINTS FROM THE "SIX TAMA RIVER" SERIES.

29. SHOKOKEI MUTAMAGAWA. Musashi Chofu. Women washing clothes on the yellow bank of a rippling stream. From a series of six prints noted for their poetical associations.
Signed. Publisher: Tsutaya.

30. MUTSU NODA NO TAMAGAWA. Travellers admiring flight of birds across a blue river towards green and blue hills.
Signed. Publisher: Tsutaya.
A rare print from "Six Tama River Series."

31. YAMASHIRO IDE NO TAMAGAWA. Horseman and attendants passing hills of aubergine, grey and green.
Signed. Publisher: Tsutaya.
From the "Six Tama River" series.

TWO PRINTS FROM THE "HONCHO MEISHO."

32. HAKONE HOT SPRINGS. A print of fresh yellow, green and blue, the rapid river rippling over the stones.
Signed. Publisher: Fujikei.
These prints are very hard to get.

33. FERRY BOAT AT FUJIKAWA. A splendid composition dominated by Mt. Fuji, blue white with shadow blue melting snow.
Signed. Publisher: Shogendo.
A FINE EXAMPLE AND VERY RARE.

TWO PRINTS FROM THE HARBOR SERIES.

34. AWAJI RIVER HARBOR AT OSAKI. Fine coloring and composition with margins.
Signed. Publisher: Marusei.

35. SAN SHU MARUGAME. Very fine example from the exceedingly scarce "Harbor series."
Signed. Publisher: Marusei.

TWO PRINTS FROM THE KOTO MEISHO.

36. CRESCENT MOON AT SHIMABARA. A very pretty and clearly printed scene from the "Kioto Meisho."
Signed. Publisher: Kawaguchi.

37. EARLY MORNING KINKAKUJI. A print of finely graded blues from the "Kioto Meisho."
Signed. Publisher: Yeisendo.
(See Illustration)

TWELVE PRINTS FROM THE OBLONG "YEDO MEISHO" BY HIROSHIGE.

38. GOTENYAMA CHERRY BLOSSOMS, with gay picnics on the shore and boats coming in with more parties.
Signed, margins. Publisher:

39. IMARI TEMPLE AT OJI, with the pines showing black against the green hill.
Signed, margins. Publisher:

40. KAMEIDO UME, Kameido Plum Garden, with budding boughs against a rosy sky.
Signed, margins.

41. SNOW VIEW KAMEIDO TENMA TEMPLE. Very fine example in fresh coloring.
Signed, margins. Publisher: Kawacho.

42. KASUMIGA SEKI ON A WINDY DAY.
Signed, margins. Publisher: Sanoki.
(See Illustration)

43. KASUMIGA SEKI. The same hilltop street, but a decided variation. Four men under one large umbrella to left and a boy blowing bubbles.
Signed, margins. Publisher:

44. NIHON BASHI AFTER THE SNOW. Very well and clearly printed.
Signed, margins.

45. SHINOBZAU POND UYENO. With the Plum Tree Avenue in bud. Very rare print.
Signed, margins. Publisher:

46. USHIMA TENMA TEMPLE. Night scene, noted for the blue on the stone steps leading up to the temple.
Signed, margins. Publisher:

47. USHIMA TENJIN TEMPLE. Windy day with kites flying.
Signed, margins. Publisher:

48. MOONLIGHT. BANK OF YOSHIWARA. Geishas with lanterns on their way.
Signed, small margins. Publisher: Yamadaya.

49. SNOW PRINT SIGNED SHIGENOBU. (Hiroshige II). Shiba Shinmei in winter.
Signed, margins. Publisher: Yamaguchi.

SIX PRINTS FROM THE REYSHO TOKAIDO BY HIROSHIGE PUBLISHED BY MARUSEI.

50. KUWANA: MARUSEI TOKAIDO. An aubergine ferry boat on the way to Kuwana Harbor in a fresh breeze and billowing sail. Misty clouds and little flight of birds beyond.
Signed.
(See Illustration)

51. MARIKO SNOW FROM THE MARUSEI TOKAIDO. Sometimes known as the "Reysho Tokaido" from the form of the lettering.
Signed, full margins. Publisher: Marusei.
A FAMOUS SNOW SCENE, showing the little houses lining the curved road and hills either side thick with snow that is still falling.
(See Illustration)

52. CHIRIU. Tall trees shade the river road and distant landscape ending in blue hills, with six coolies carrying their yellow bales.
Signed, margins. Publisher: Marusei.

53. KUSATSU: MARUSEI TOKAIDO. Lake Biwa with loaded yellow barges and little white sailed boats, beyond broken ranges of blue hills and a rosy sky.
Signed, margins. Publisher: Marusei.

54. MISHIMA. An unusual composition in fine tones of grey green, blue and pale yellow. Early impression showing the grain of the wood.
Signed, margins. Publisher: Marusei.

55. OKABE. From the Marusei Tokaido. Horseman crossing the bridge in the foreground, two bamboo rafts on the river. Beyond waving fields of ripe grain, a cluster of village houses, a castle with towers of lapis lazuli blue, and mist curling at the foot of a blue range of hills seen against an orange sky.
Signed, margins. Publisher: Marusei.
VERY FINE IMPRESSION showing that the general opinion of the Japanese lack of perspective is altogether wrong.

TWENTY-FIVE PRINTS FROM HIROSHIGE'S TOKAIDO ROAD OF 1834, PUBLISHED BY HOYEIDO.

56. NUMAZU, sometimes called "Yellow Evening," with Pilgrims on their way to Kompira by moonlight.
Signed, full margins. Publisher: Hoyeido.
VERY FINE IMPRESSION of a print whose fine artistic value is usually lost in the dark printing in which it is most often seen.
(See Illustration)

57. ARAI. Two festival boats flying gay blue and aubergine banners. Fine impression of a print which suffers greatly in later and poor printings.
Signed, margins. Publisher: Hoyeido.

58. AKASAKA COUNTRY INN. The Geishas dressing to go into the dining room to entertain the travellers. Fine impression. Owner's seal.
Signed, margins. Publisher: Hoyeido.

59. FUJISAWA. Torii in the foreground and drum bridge leading to the Temple Yugioji.
Signed, two margins. Publisher: Hoyeido.

60. FUKUROI. Unusually good printing of this "bonfire" view with the smoke in gauffrage shadowed in grey and white.
Signed, margins. Publisher: Hoyeido.

61. FUTAGAWA. Known as the "Monkey Race Course" from the bare hill in the background, dotted with tiny trees.
Signed, margins. Publisher: Hoyeido.

62. PAINTED ROCKS ON LAKE HAKONE. Very fresh and clear coloring of this interesting "block" plate.
Signed, margins. Publisher: Hoyeido.

63. HAMAMATSU. Bonfire in winter under the Cryptomeria, with the smoke in gauffrage.
Signed, margins. Publisher: Hoyeido.

64. HARA MT. FUJI AT DAWN. With the rose flush on the side of the mountain and the graded greys of the bare rice fields where storks feed.
Signed, margins. Publisher: Hoyeido.

65. HODOGAWA. Shinkame Bridge leading to the pretty village at the foot of the hill.
Signed, margins. Publisher: Hoyeido.

66. ISHIBE. Me River Village. Beautifully printed impression of the earliest issue with striated mist on the blue and grey hills.
Signed, margins. Publisher: Hoyeido.

67. KANAYA FORD ON THE OI RIVER. Fine printing of a landscape drawn with bold and simple skill.
Signed, margins. Publisher: Hoyeido.

68. KUWANA WITH BOATMEN RAISING THEIR SAILS, as they cross the Seven Ri Ferry.
Signed, margins. Publisher: Hoyeido.

69. ATSUTA TEMPLE FESTIVAL AT MIYA. A print noted for its animation so rarely expressed by the Japanese. An unusually fine printing of a difficult subject.
Signed, margins. Publisher: Hoyeido.

70. NISAKA PASS, SAYO MOUNTAIN. A yellow path passing the grey "crying stone" on the dark hill side.
Signed, margins. Publisher: Hoyeido.

71. "TIGER RAIN" AT OISO, so called from the swiftness of the drenching downpour; in clear printing against a ground of palest primrose yellow.
Signed, margins. Publisher: Hoyeido.
A famous "rain print" from this series of the Tokaido.

72. ODAWARA FORD ON THE SAKO RIVER. First state having only two figures on the further shore, the middle ground unusually well printed and the "painted rocks" in fine color.
Signed, margins. Publisher: Hoyeido.

73. OKABE LONG BRIDGE. An early impression of this picturesque view.
Signed, margins. Publisher: Hoyeido.

74. OKITSU FORD AND WRESTLERS. On their way to the bout. In good early coloring.
Signed, margins. Publisher: Hoyeido.

75. SÔTU TEA HOUSE AND OX CARTS. A popular and very pretty print.
Signed. Publisher: Hoyeido.

76. SAKANOSHITA. A well known and much liked mountain landscape; the foreground in the good early yellow much desired.
Signed, margins. Publisher: Hoyeido.

77. SEKI BARRIER AND POST HOUSE. With the fine grading of the foreground showing the first issue.
Signed, margins. Publisher: Hoyeido.

78. DAWN AT SHINAGAWA. Village streets and boats seen against the early morning sky of mist and pink over the blue.
Signed, margins. Publisher: Hoyeido.

79. YOSHIWARA PINE TREE PATH, Mt. Fuji in aubergine and primrose seen through the great trees lining the curving path.
Signed, margins. Publisher: Hoyeido.

80. YEJIRI AND DISTANT MIHO BEACH. Very fine printing.
Signed. Publisher: Hoyeido.

HOKUSAI 1760-1849.

81. TOKAIDO OKAZAKI YAHAGI BRIDGE. From the "Famous Bridge Series."
Signed. Publisher: Yeijudo.
The Drum bridge crowded, and Archery practice going on on the flats where little streams of water trickle past. The publisher's name appears on the umbrellas in the foreground.

82. DRUM BRIDGE KAMEIDO TEMPLE. Fine clear impression, from the series of "Famous Bridges."
Signed Sakino Hokusai Jitsu. Publisher: Yeijudo.
(See Illustration)

83. AOIGA OKA WATERFALL. From the "Eight Waterfalls Series." Fine coloring in yellow-green and graded blue.
Signed, Sakino Hokusai Jitsu Hitsu. Publisher: Yeijudo.

84. KIYO WATERFALL. From the "8 Waterfall Series."
Signed. Publisher: Yeijudo.

FOUR FINE PRINTS FROM HOKUSAI'S "100 POEMS."

85. KAKINOMOTO NO HITOMARO POEM. From the "100 Poems."
Signed. Publisher: Yeijudo.
Eight coolies dragging up a net; from a bonfire on the bank the curling smoke drifts off into orange ivory in fine early coloring.

86. YAMASHIMA NO AKANDO POEM. Travellers toil up the steep shore path to admire Fuji in soft grey with creamy shadows in a rosy sky.
Signed. Publisher: Yeijudo.

87. POEM BY ONO NO KOMACHI. From the "100 Poem" series.
Signed. Publisher: Yeijudo.
The poem by this great Japanese poet recites that "though Cherries blossom above their heads life is too earnest to admire the sweetness of the flowers." IN THE ORIGINAL COLORING.
(See Illustration)

PLATE 3. HIROSHIGE.

No. 250. Koganei Cherry Tree.
No. 207. Soshu Shichiri.
No. 171. Fishing at Tsukuda.
No. 146. Asaknsa Temple Snow.

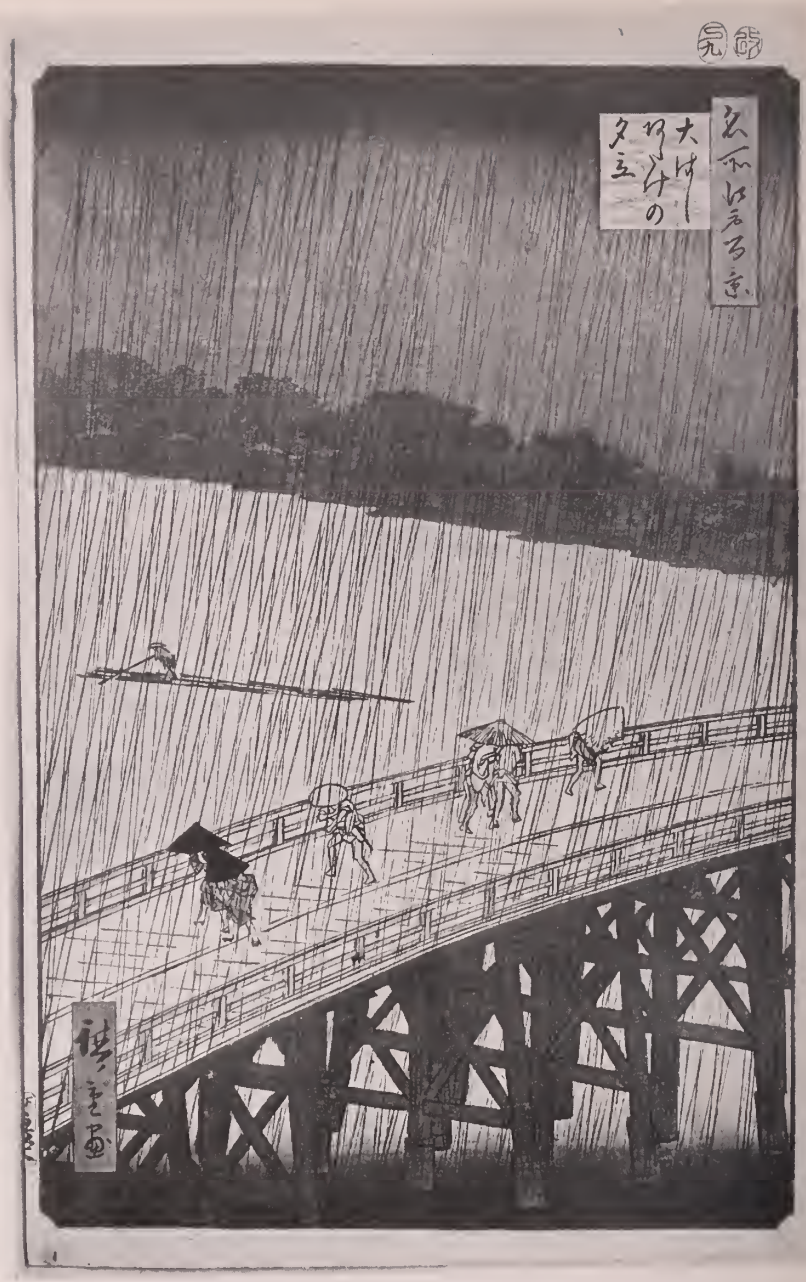

PLATE 4.
No. 263. Ohashi Rain by Hiroshige.

FOUR FINE PRINTS FROM HOKUSAI'S "100 POEMS"—Continued.

88. HUNDRED POEMS SERIES. Gikio Tenno ford. Coolies carrying cloth up the sandy road over the hills of a very peculiar light green beyond which is a mountain of deep brownish red. Unusual coloring.
Signed, Sake no Hokusai manju. Publisher: Yeijudo.

SURIMONO.

89. HOKKEI. Nobleman's house. Printed in pale pinks and greens with grey shadows.
Seal.

90. GAKUTEI SURIMONO. Lady writing a poem on a Tanzaku or Poem Card. Printed in rich gauffrage in ivory, gold, silver and bronze on a gold ground.

91. HOKUSAI SURIMONO. Long oblong. A branch of Plum Blossoms, exquisitely printed in gauffrage and pink with gray twigs.
Seal.

92. HIROSHIGE SURIMONO. Mt. Fuji and the Dragon. Long ob long size.
Signed. In monochrome and gauffrage.
One of the notable prints of the Frederick May sale, No. 447.

93. OBAN SURIMONO. Seal Ko So. Rabbit in disguise. Printed in monochrome.
Seal. Long oblong.

94. HIROSHIGE HARIMAZE. Five prints on one sheet: A Geisha, Birds and Snowy Bamboo, Boats and Moon, etc., all on a primrose ground.
Each picture signed. Margins.
These harimaze prints were first done by Hiroshige and are very rare.

95. TROUT AND CRAWFISH. Very clear and fine printing.
Signed. Maban (sm. oblong). Publisher: Izumi ichi.

96. FLYING FISH AND TIGER LILY. Fine tones of blue.
Signed, two margins. Publisher: Marujin.

KEISAI YEISEN.

97. TWO FISH IN A YELLOW GROUND. Flesh pink and white.
Signed, Keisen (in seal). Maban (or small oblong).

KUNIYOSHI LANDSCAPE.

98. NICHIREN MONOGATARI. Tornado scene from this rare "Nichiren series."
Signed. Publisher: Moritaya.
(See Illustration)

FIVE RARE LANDSCAPES BY KEISAI YEISEN.

Who collaborated with Hiroshige in the "Kisokaido" and whose landscapes are among the most desirable in Japanese Art.

99. YOSHIWARA RAIN FROM THE "8 VIEWS OF YEDO." Printed in tones of blue and yellow, which have striking effect under the sharp downpour.
Signed. Publisher: Yamamoto.
(See Illustration)

100. UYENO BANSHO. A notable Cherry Viewing. From the rare series "Eight Views of Yedo."
Signed. Publisher: Yamamoto.

101. MOONLIGHT ON RYOGOKU BRIDGE. From the rare "Yedo Hakkei." Rockets bursting high in the air and the moon just rising over the long bridge.
Signed, margins. Publisher: Yamamoto.
ONE OF THE RAREST EXAMPLES.
(See Illustration)

102. EVENING VIEW OF ASAKUSA TEMPLE. In fine dull blues and reds with yellow, misty shadowy striated sky and flight of birds.
Signed, full margins. Publisher: Fukusendo.

103. ASAKUSA TEMPLE FROM THE "YEDO MESIHO" by Yeisen. Original impression and coloring.
Signed, full margins. Publisher: Mankichi.

YEISEN LANDSCAPE FROM THE HAYASHI COLLECTION

104. SHINOBAZU POND. A famous "half circle" composition of fine blue water with tea house and wooded banks. Yedo Meisho Series.
Signed "Kei sho sai ga," margins. Publisher: Yechicho.
A fine and rare landscape from the famous Hayashi Collection with his seal.
(See Illustration)

THREE DESIRABLE REFERENCE BOOKS.

105. HIROSHIGE MEMORIAL EXHIBITION. Catalogue of the Exhibition of Hiroshige's Works on the 60th Anniversary of his Death. *Illustrated; 87 pages of prints from noted collections in Japan.* Compiled and published by S. Watanabe. Tall 8vo, wrappers, pp. 66, pages of plates 87. Tokyo, 1918.
INVALUABLE FOR REFERENCE, giving correct Japanese spelling, English titles and with preliminary articles (English) by Mr. Happer, Uchida, Noguchi, etc. Dates are given, lists of series and other authoritative information. The edition was limited to 275 copies and the book is even now out of print.

106. FENOLLOSA (ERNEST F.) An outline of the History of Ukiyo-Ye. *Illustrated with twenty reproductions in Japanese wood engravings.* Folio, original Japanese cloth binding. Tokyo, Japan, 1901.

EXTREMELY RARE. THE FIRST, THE MOST IMPORTANT AND THE RAREST BOOK OF PROF. FENOLLOSA ON JAPANESE COLOR PRINTS. The reproductions are of rare and characteristic prints, reproduced in the size and colors of the originals.

107. FENOLLOSA (ERNEST F.). The Masters of Ukioye: a complete historical description of Japanese and Color Prints of the genre school. Preface by F. W. Gookin. Tall 8vo., original boards. New York, 1896.

ALSO EXTREMELY SCARCE, and a very valuable treatise and description of Japanese Color Prints and Wood-Engravings by the greatest authority on the subject.

SAKURAI BUNKIO.

108. EVENING COOLING. RARE CHUBAN WITH FOUR FIGURES. Balcony scene with a youth in black gauze, two ladies and a boy seated enjoying the breeze from the water.

Signed. Very rare but rubbed.

HARUNOBU 1703-1770.

109. LADY TRAVELLING ON HORSEBACK LED BY A MAN SERVANT. An entrancing little creature mounted, turning to gaze at a youth she has passed on the road.

Signed, Chuban.

It is very pretty to see that the Japanese set the present fashion for horseback riding in Harunobu's time. She wears a robe of aubergine, the old pine of "Beni" and green, and the ground of the brilliant apple green for which Harunobu is noted. The poem above recounts "she left her lover behind her and only saw one man while travelling who appeared so godlike to her."

(See Illustration)

110. SHIBA ONKO. Or "Breaking Honorable Father's Priceless Vase to Save Young Boy Companion." Three boys and a big jar of Indian red.

Signed, Chuban.

Very fresh and brilliant coloring of a fine print, with the background only showing oxidization.

(See Frontispiece)

111. WHISPERING LOVE STORIES. A young girl in a white gauffered uchikake over aubergine listens to the confidences poured into her ears by another girl who has lifted the yellow screen and leans behind her. A flowering bush and black barred bell-shaped window add charming touches to a very poetic composition.

Signed, Chuban.

(See Illustration)

112. TWO LADIES BOATING ON THE SUMIDA RIVER. Tones of tan, blue and putty color, but rubbed.
Signed, Chuban.

113. MISTRESS DIRECTING HER MAID who kneels cleaning the Shoji: soft tones of pink, blue and orange, but rubbed.
Signed, Chuban.

114. DATED CHUBAN BY HARUNOBU. Lady and Daruma. She is seated with her pipe while Daruma leans through the window.
Chuban: three color print.
With calendar Meiwa 2nd (1765).

SEVEN FAN PRINTS BY TAKAHASHI KIKEI.
Very rare early artist of 1778.

115. ASAO TAMEJURO THE ACTOR, half length, in a tan Juban over aubergine, holding two swords.
Signed.

116. ANEKAWA DAIKICHI AS A WOMAN, in aubergine over pink, half length.
Signed.

117. ARASHI INOHASHI, with a Toy Hobby Horse head, half length.
Signed.

118. YAMASHITA YAOZO AS A SCORNFUL LADY, half length, her aubergine robes tied with green.
Signed.

119. ASAO TOYOZO, in a green juban, reading a letter.
Signed.

120. ARASHI KOROKU, as a Courtesan offering sake.
Signed.

121. MATSUMOTO TOMOJURO, in a tan juban over grey holding a fan.
Signed.

TORII KIYOMASU 1679-1763.

122. DRAGON RAIN. Hosoye showing Segawa Kikunojo and Ichimura Mitsuzo, in a fierce dragon rain storm by the waterfall. Very early coloring, oxidizing.
Signed.

TORII KIYOMITSU 1735-1785.

123. ACTOR YAMASHITA HANDA YU AS A WOMAN, holding her large hat. Two-color hosoye in good condition, but a little time-stained in the background.
Signed. Publisher: Yamamoto.

PLATE 5
No. 279. Hokusai's "Great Wave" from "36 Views."

PLATE 6.

No. 346. Ushima Temple Snow by Hiroshige.

No. 289. Yenoshima, by Hokusai.

124. TWO MEN IN A PERFUME STORE. "OTOWAYA." Unusually rich coloring. Hosoye.
Signed. Publisher: Yamashiroya.

125. ICHIMURA UZAYEMON AND SEGAWA KIKUNOJO. Very fine two color hosoye in faint blue and "beni," with lacquer black.
Signed. Publisher:

126. UTAGAWA SHIROGORO AS A FALCON HUNTER. Two color hosoye in pale green and faint pink.
Signed. Publisher: Igaya.
Unusually clear coloring of the period.

127. THREE COLOR HOSOYE BY KIYOMITSU. The actor Azuma Tozo as Okono, underrobes of pale pink with warm grey and black striped over dress, the bridge a primrose yellow. Clear impression.
Signed. Publisher:

128. TWO COLOR HOSOYE. The Actor, Segawa Kikunojo as Ohichi the beauty standing under a plum tree, her robes of green and beni tied with black.
Signed. Publisher:

TORII KIYONAGA 1752-1815.

129. CHUBAN BY KIYONAGA. First Writing Day of the New Year, a boy and his tutor in the school house. Very interesting detail and splendid use of rich black.
Signed. Publisher:

130. KINTOKI LOOKING AT A PICTURE OF GAKU, which is held up by his two little black bears. Splendid coloring of black and old red on a yellow ground.
Signed. Publisher:

131. HASHIRAYE BY KIYONAGA. Girl awaking her lover, while below a tall Beauty in a loose purple Uchikake over pink pushes aside the Screen.
Signed, hashiraye; fine condition and clearly printed.

TORII KIYOTSUNE 1750-1770.

A primitive artist whose work is in demand.

132. SEGAWA KIKUNOJO. As a young girl holding a cup. Two color hosoye, but rubbed.
Signed. Publisher: Yamashiroya.

KORIUSAI 1760-1780.

133. "DESIGNS OF SLEEVES." One of the rare series of three prints. Very clear and fine.
Signed, Chuban.
A lady in a violet uchikake over pink holds up the long sleeve of a violet and white robe, assisted by an attendant.
(See Illustration)

134. JUNE: FROM THE SERIES "TWELVE MONTHS." Young girl arranging sprays of the Botan or peony in a pink and black jar (note its Etruscan shape and color) turning to gaze at the cuckoo who flies past in the grey sky calling a storm. A lovely print but slightly rubbed.
Signed, Chuban.

KUJOHA: AN OSAKA ARTIST.

135. KAWATERU dressed for walking; LADY HOLDING A LETTER, dressed in rich colors offset with black. 2 pieces.

KUNIYASU.

136. IWAI KUMESABURO AS A WATER PEDDLER. In a gauze robe of fine striped blue tied with black; her tray of blue and yellow cups adorned with Iris and Pine. Fine clear printing.
Signed. Publisher: Fushimiya.

KUNIYOSHI 1798-1861.

His work has always been appreciated by the Connoisseur and is now getting the recognition it deserves.

137. GIRL WALKING ON A CLOUDY DAY. Well and clearly printed.
Signed. Publisher:

138. SEMI MARU. One of the "100 Poems Series." Two ladies travelling accosted by a man speaking from a window.
Signed, broadsheet. Publisher: Yebiko.

OKUMURA MASANOBU 1685-1754.

Very rare Primitive, the inventor of the Lacquer Print.

139. YOUNG MOTHER HOLDING UP HER BABY. Nakamura Matsuye as Yaoya Oshichi. Hosoye, rubbed.
Signed, Hogetsudo Okumura Bunkaku Masanobu ga. Publisher: Okumura.

HIROSHIGE I 1797-1858.

140. GARDEN IN SNOW. Considered one of the most desirable of the Hiroshige snow prints, the picturesque lantern, old pine and pink buds of the Cherry all under soft thick white snow. Through the gardens runs an icy blue stream.
Signed. Sheet from triptych. Publisher Moriji.

141. HIROSHIGE HARIMAZE IN BLUE. Containing a charming little snow landscape. And very valuable to the collector for the fine "china blue."
Signed and seal. Publisher: Bunshudo. Date, 1852.

THREE PRINTS FROM THE MEISHO YEDO ZUYE

142. MOONLIGHT AT YEMONZAKA. Purple shadows and a flight of birds across the moon.
Signed. Publisher: Fujikei.

143. SNOW GORGE OCHA NO MIZU. A lonely boatman on an icy blue river; the trees on the overhanging banks thick with snow; graded grey blue shadows and a midnight sky.
Signed. Publisher, margins.

144. FERRY AT YOROI IN RAIN. All the fortunate ones on the Ferry who had umbrellas need them, for the "blue rain" is pouring.
Signed, margins. Publisher: Fujikei.

TWENTY-SIX PRINTS FROM THE UPRIGHT SERIES FAMOUS "100 VIEWS OF YEDO," 1856-58.

Early impressions in clear and fresh condition.

145. AYASEGAWA KANEGO FUCHI (River Bank). Man poling a bamboo raft under the Mimosa Blossoms.
This and the following prints are in Hiroshige's "grand and bold style" of unequalled dexterity.
All are signed and nearly every one dated. This set is the Meisho Yedo Hyakkei of which Mr. Happer writes "when found in early impressions and in good condition they are the great treasure of the discriminating collector."

146. ASAKUSA TEMPLE SNOW. Very clear impression with the great swinging globe shaped lantern oxidizing from orange to violet.
(See Illustration)

147. BEKUNI BASHI SNOW. Heavy snow fall.
Signed, margin line.
The graded color of the foreground and the blue shadows are marks of the FIRST IMPRESSION.

148. BAMBA FERRY BOAT ON THE SUMIDA RIVER. The bonfire smoke curling into rainbow tints in the upper air over a river of graded blue. Note the grain of the wood block.
Very fine first issue.

149. BAMBA FERRY BOAT. The same print in a variation of coloring, and the smoke all grey.

150. HAKKEI HILL AND YOROI PINE TREE, which shades the yellow distance and the distant water view.

151. EARLY MORNING VIEW AT KANDA TEMPLE. Very clear printing.

152. DYE HOUSE AT KANDA. Mt. Fuji seen beyond the long strips of cloth drying in the wind.

153. FOUR BAMBOO RAFTS AT KAWA KUCHI. A very daring composition.
Signed, margins. Publisher:

154. KOAMI STREET AND YOROI FERRY. A passing Geisha watches the boatmen.

155. KOMAGATA SHRINE, the first large drops of the heavy rain, which the cuckoo is calling, are beginning to fall. The distant Koba Bridge grey in the coming rain.

156. KOMEI RIVER BANK IN THE FALL. Very soft coloring.

157. MEGURO, with the waterfall pouring into Chiyo Pond.
Remarkable for the shadows of the Cherry and Pine trees in the water of the pond.

158. MIJIKU NO FERRY. Fine impression of a popular water view.

159. CLEAR WEATHER AFTER SNOW. NIHON BASHI. A very finely printed snow landscape.

160. SENZOKU POND AND KESAKAKE PINE TREE. Three storks fly over graded blue waters from the green banks.

161. SHINAGAWA SUSAKI. One of the finest blue water views. Note the grain of the wood block.

162. SHITAYA KIROKOJE STREET. A procession of women each holding a raised red and white umbrella pass by the picturesque shops with their large red and blue signs.

163. RAINBOW AT TAKANAWA USHIMACHI (Street). The large cartwheel to right, with the puppies investigating the melon in the foreground.

164. RAINBOW AT TAKANAWA USHIMACHI. The same but a variation in coloring.

165. TEA HOUSE AT TSUKI NO SAKI. A rare shadow and moon print. The foreground in apple green.

166. SUMIYOSHI FESTIVAL DAY AT TSUKUDIJIMA. The banner dated "Ansei 4th (1857) Sixth month (June) First day," and printed in gauffrage. Dated prints are very rare.

167. SHRINE AT TSUNOKAZU. People admiring the fine water view.

168. MOON PINE TREE AT UYENO TEMPLE GROUNDS. A famous print, and a very clear impression.

169. YOSHIWARA IN THE EARLY MORNING. Softly printed in grey and blues.

SIX PRINTS FROM THE UPRIGHT "TOTO 36 VIEWS."

170. SARUWAKA STREET. Two Geishas on the upper balcony under orange lanterns.
Signed. Publisher: Aito.

171. FISHING BOATS AT TSUKUDA. Night view. The grey blue sky filled with stars, the flares of the Cormorant Fishers reflected in the water which has taken on a greenish tone (very unusual with Hiroshige), and ploughing into view come two great junks in aubergine and black.
Signed. Publisher: Aito.
Superb impression and coloring. VERY RARE.
(See Illustration)

172. SANO GONJEN SNOW. A Temple in the midst of snow covered pines reached by a steep flight of steps.
Signed. Publisher: Aito.

173. KASUMIGATA SEKI SNOW. Heavy snow falling on the steep hillside path, the tall trees white with snow and the temple almost obscured.
Signed. Publisher: Aito.

174. USHIMA TENJIN SNOW. In a hard snow storm. Very picturesque scene with the umbrellas.
Signed. Publisher: Aito.

175. UME YASHIKI OR "PLUM GARDEN IN SPRING." A rare print from the "Yedo Jiman" or "36 Yedo" series with the two figures in the foreground in their rich black robes by Toyokuni; and the misty morning landscape, a very fine example of Hiroshige.
Signed.

176. BANSHU MURO NO TSU. The most beautiful place in several provinces. Twilight.
Signed, Chuban.

177. TEPOZU INARI BASHI. From the Yedo Meisho Hyakei.
Signed, margins. Publisher:

178. BAKURO STREET AND OTOWA BABA. From the Meisho Yedo Hyakei. Dye house yard with cloth drying.
Signed, margins. Publisher.

SIX PRINTS FROM THE UPRIGHT "TOTO 36 VIEWS"—Continued.

179. HIROSHIGE HARIMAZE. Sheet 8th. Pine on an aubergine ground, Mt. Fuji and 3 others on one sheet.
Signed. Publisher: Marusei.

FIVE PRINTS FROM THE UPRIGHT TOKAIDO.
The Hiroshige Series published by Tsutaya in 1855.

180. YOKAICHI. Turf bridge in the foreground, and beyond the mist a pleasing water view.
Signed, margins. Publisher: Tsutaya.

181. CLIFFS AT MAIZAKA. Very clearly and beautifully printed.
Signed, margins. Publisher: Tsutaya.

182. MITSUKE. A print of cool greys and grey-green; boats on the river and green hills on the horizon.
Signed, margins. Publisher: Tsutaya.

183. MITSUKE. A variation in printing of the same.

184. SAKANOSHITA. With the waterfalls. Very fine fresh coloring of yellow and spring green.
Signed, margins. Publisher: Tsutaya.

23 PRINTS FROM THE HIROSHIGE SERIES,
"100 VIEWS OF SEVERAL PROVINCES, 1853."

185. THEATRE STREET. YEDO "Toto Saruwaka Street." With a fine poster advertising the play and banners flying.
Signed, margins. Publisher: Uwoyei.
Beautiful color. Very crisp and fine series of rare prints, all are signed, have margins and were published by Uwoyei in 1853.

186. TORII AT AKI MIYAJIMA. Through the bold lines of the Torii to left one sees a pleasing landscape with green promontory and water view.
Signed, margins. Publisher Uwoyei.

187. MUROTSU SNOW, BANSHU. A noted snow print; the rounded cliffs jutting into the water heavy with snow, and the loads of pink junks are covered.
Signed, margins. Publisher Uwoyei.

188. BANSHU MUROTSU WINTER SNOW. The same but deeper in tone. Fine printing of the snow, clear with grey blue shadows, graded blue water of fine tone and sky.
Signed, margins. Publisher Uwoyei.

189. HURRICANE ON BIJEN TAKIGUCHI MOUNTAIN. One of the most remarkable compositions of a tornado in existence.
Signed, margins. Publisher Uwoyei.

190. CHOKAIZAN IN THE PROVINCE OF DEWA. Very unusual coloring in aubergine and yellow-green; the mountain in grey with black and pink shadows.
VERY FINE AND RARE. All these fine prints are signed and have margins, they were published by Uwoyei in 1853.

191. FERRY ON THE ICHI RIVER IN BANSHU. A little stream, yellow rice fields and beyond the village with the grey temple seen against hills of darker grey.
Signed, margins. Publisher Uwoyei.

192. CLIFFS AT KISHIU KUMANO. A miner at work in a hanging basket on the red, brown and green cliffs over the narrow stream.
Signed, margins. Publisher: Uwoyei.

193. KIRIFURI WATERFALL, NIKKO. A very rare and famous waterfall print. Unusual color, and condition.
Signed, margins. Publisher: Uwoyei.

194. EVENING COOLING KYOTO SHIJIO. Night view over the sleeping city with people cooling off on the banks of the river.
Signed, margins. Publisher: Uwoyei.

195. SNOW VIEW OF KINTAI BRIDGE. The well known and much liked "bell bridge" in heavy snow.
Signed, margins. Publisher: Uwoyei.

196. MIKO BEACH BANSHU. Low tide, but the water creeping back to the foot of the ragged old pines.
Signed, margins. Publisher: Uwoyei.

197. THREE OLD PINES ON BANSHU MAIKO BEACH. The same print but in a variation of coloring.

198. NAGASAKI MARUYAMA. Ladies admiring the view from an upper balcony.
Signed, margins. Publisher: Uwoyei.

199. OTAKI WATERFALL, Kishiu Nachi Mountain. An equally famous composition and as rare as the preceding.
Signed, margins. Publisher: Uwoyei.

200. EYE GLASS BRIDGE AT OTANI. Cherry blossom time and a print of soft greens, greys and pinks, of the early spring.
Signed, margins. Publisher: Uwoyei.

TWENTY-THREE PRINTS FROM "100 VIEWS, ETC."—Continued.

201. SADO GOLD MINE. Richly printed in orange, grey and black.
Signed, margins. Publisher: Uwoyei.

202. AUTUMN MAPLES AT SENSHU USHITAKI. Through the great grey brown boles of the trees can be seen a waterfall and hills against a sky flushed with pink.
Signed, margins. Publisher: Uwoyei.
A print of very fine color.

203. AUTUMN MAPLES. The same print in a decided variation of coloring.
Signed, margins. Publisher: Uwoyei.

204. CRYPTOMERIA TREES AT SHIMOZUKE CHIUJENJI. A print of the finest fresh spring "yellow-green," the trunks of the great trees in aubergine, and the river view reminiscent of the sweep of the upper Hudson near West Point.
Signed, margins. Publisher Uwoyei.

205. EVENING SNOW SHINSHU SUWA. Winter on Lake Suwa; the bonfire with landscape, trees and rosy sky seen through the haze of the smoke, a triumph of printing.
Signed, margins. Publisher: Uwoyei.

206. SHINSHU PROVINCE, Kusuri Mountain on the Jenkoji Road. Travellers admire the masses of Wistaria, and the cool greens of the high hills.
Signed, margins. Publisher: Uwoyei.
Very unusual coloring.

207. RISING WAVES AT SOSHU SHICHIRI.
Signed, margins. Publisher: Uwoyei.
VERY FINE AND RARE. Fuji, seen in the distance is pure white with grey shadows seen under the curling spray of the surf beating on the shore.
(See Illustration)

208. NARROW BRIDGE AT UNSHU HIROSE. A slender bridge thrown across a swift stream, at the foot of aubergine and blue grey hills. Note the unusual coloring.
Signed, margins. Publisher: Uwoyei.

HIROSHIGE II.

209. MOONLIGHT MUSASHI KANAZAWA. One of the "68 Views of Several Provinces."
Signed, chuban. Publisher.

210. YEITAI BASHI. From the Yedo Meisho Zuye. Festival morning.
Signed, Broadsheet.

SECOND SESSION

LOTS 211—423

CHIKAMARO.

211. TOKAIDO MEISHO NACHI WATERFALL. Fine impression. Signed. Publisher: Daikin.

17 PRINTS FROM HIROSHIGE'S "60 PROVINCES."

The Upright Series and deserving of careful attention owing to their fine original coloring and condition.

212. ROPE BRIDGE AT HIDA. A swift blue current between hills of aubergine and grey-green.
Signed, margins. Publisher: Yechihei.

213. HIDA. The racing current is now a deeper blue and the banks green without the salmon pink tones of the preceding print.
Signed, publisher.

214. SNOWING HARD AT IKI. A print of unusual composition, the hill in the foreground serving to deepen the effect of icy blue water and distant ranges of snow covered hills.
Signed, small margins. Publisher: Yechihei.

215. BEACH AT IZUMI. An unusually extensive water view.
Signed, three margins. Publisher: Yechihei.

216. TWILIGHT AT KAGA, with the tiny flames of flares of the Cormorant Fishers breaking the tranquility of brooding mountains and quiet waters, very beautiful example.
Signed, three sides with margins. Publisher: Yechihei.

217. MONKEY BRIDGE AT KAI. People on its heights look down past the yellow cliffs to the whirlpool below.
Signed, margins. Publisher: Yechihei.

218. KOZUKE IN WINTER SNOW. A few determined travellers cross the narrow bridge to reach the little Teahouse almost obscured in a landscape white with snow.
Signed, Publisher: Yechinei. Small margin.
Very softly and beautifully printed snow scene.

219. MUSASHI IN SNOW. Fine example and coloring retaining the rosy pink of sunset clouds and showing the grain of the block.
Signed, margins. Publisher: Yechihei.

220. LARGE JUNKS AT NAGATO. Small boat with two ladies passing a huge junk on its way out of the harbor.
Signed, 3 margins. Publisher: Yechihei.

221. SAGAMI CLIFFS AND BEATING SEA. Very fine, retaining the original coloring, and fine graded tones of blue.
Signed, publisher.

222. ELEPHANT HEAD MOUNTAIN AT SANUKI. The Camellias in blossom on the cliffs.
Signed, margins. Publisher: Yechihei.

223. SANUKI. The prows of the large junks breaking the water into translucent green and silvery ripples. Very fine early coloring. Signed.

224. SETTSU LIGHTHOUSE. With village and water view. Signed margins. Publisher: Yechihei.

225. FISHING AT TOSA. Rough surf, with many small boats and much luck. Signed, 3 margins. Publisher: Yechihei.

226. PROMONTORY AT TOTOMI. An extended water view, with village houses in red on the wooded shores. Signed, margins. Publisher: Yechihei.

227. WATERFALL, with travellers passing on the road behind the flood of water. Signed, margins. Publisher: Yechihei.

228. YAMASHIRO IN CHERRY SEASON. The long bridge in the foreground leading to Picnic Grounds under masses of Cherry Trees near the waterfall. Signed, Publisher, Yechihei. Small margins.

ISHIYAMA AND SETA BRIDGE.

229. EIGHT VIEWS "OMI HAKKEI." Very fine clear water print. Signed, Publisher: Senichi.
SIGNED "OJU," OR "DRAWN BY SPECIAL REQUEST." VERY FINE AND RARE.

230. EIGHT VIEWS OF OMI HAKKEI. Water view, considered one of the most beautiful scenes in Japan. Signed. Publisher: Senichi.
Katada, the famous homing geese of the upright series. VERY FINE AND RARE.

HIROSHIGE KWACHO OR BIRD AND FLOWER PANELS.

231. HIBISCUS. Tanzaku or narrow panel, in monochrome. Signed.

232. CUCKOO FLYING ACROSS THE MOON, which rises clear, into a sky of tender blue above the mists. Hosoye. Signed, publisher.
FINE IMPRESSION OF A VERY RARE PRINT.

233. MANDARIN DUCKS SWIMMING DOWN STREAM UNDER REEDS. Printed in two tones of blue and touched with pink. Chuban form. Signed, publisher.

234. SINGING BLUE BIRD AND PLUM BLOSSOM. The Uguisu and plum branch in blue and the blossoms in red. Signed. Chuban form.

235. SUZUME TILTING ON A CHERRY BOUGH. Printed in black with grey shadows.
Signed. Publisher: Kawacho. Chuban.

236. STORK AND WILD RED BLOSSOMS. Narrow panel.
Signed. Publisher: Marujin.

237. SPARROW AND TIGER LILY. Narrow panel.
Signed.

238. BLUE GREY KOMADORI AND PINK CHERRY BLOSSOMS.
Signed. Publisher: Marujin.

239. PAIR OF JAPANESE ROBINS ON A FLOWERING BRANCH. Printed in black and grey.
Signed, chuban.

240. CARP SWIMMING UP STREAM. Tanzaku or narrow panel.
Signed, publisher.

241. HIROSHIGE HOSOYE. AUTUMN AT YEDO. "Four Seasons of Famous Places" series showing Maples at Kai An Temple.
Signed.
Beautifully printed and rare.

242. HIROSHIGE HOSOYE. Yamashiro Ide from the "Six Tama River" series. A Daimio riding, attended.
Signed, Publisher, Shoyeido.

243. HIROSHIGE HOSOYE. The Wading Girl from the "Six Tama River Series." Musashi Chofu.
Signed. Publisher: Shoyeido.

244. HOKUSAI: TWO FISH SWIMMING UP STREAM.
Tanzaku signed "Taito."
Very fine coloring of tones of blue, the orange of the fish oxidizing into aubergine.

245. TAITO, pupil of Hokusai. A branch of crimson maple leaves against the blue sky. BEE AND MORNING GLORIES on a rose ground. (2 pieces.)
Tanzaku, signed "Taito."

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246. KARASAKI PINE AND NIGHT RAIN. From the "Eight Views of Lake Biwa."
Signed, margins. Publisher: Niwoyei.
Among the rarest prints of Hiroshige and the most difficult to secure in good condition are the prints from this famous set.

TOYOHIRO,

Teacher of the first Hiroshige.

247. YAHAGI RETURNING BOATS. From the Eight Views of Lake Biwa.

Signed. Chuban.

Excessively rare example of a landscape print by the teacher of Hiroshige.

FUJI SANJU ROKKEI.

"36 Views of Mount Fuji" censored in 1858 and issued as Memorial prints the following Year. The upright series, in fine condition, published by Tsutaya.

248. FUJI FROM HAKONE LAKE. The river flowing between green and yellow banks, Mt. Fuji in grey, with floating white mist rising from the green foothills.

Very fine impressions, with margins, all are signed and with publisher, Tsutaya.

249. BRIDGE AT ICHIKOKU. A print of greys and graded blue with the pendant willow in rich green.

250. MT. FUJI SEEN THROUGH THE KNOT HOLE IN KOGANEI CHERRY TREE.

A famous print.

(See Illustration)

251. FUJI FROM KOGANEI. Autumn maples oxidising on the yellow cliffs and little boats under full sail setting out from a yellow shore.

252. HORSES FEEDING AT KOGANEI, in the Province of Shimosa.

253. FUJI SEEN FROM MISAKAGOSHI PASS, in the Province of Kai. Very fine composition dominated by Fuji in grey blue shadows.

254. NOGE BEACH AT MUSASHI. The sailboats in the foreground, green stretch of beach with rolling hills, and Mt. Fuji in a clear background with touch of yellow make a very pleasing composition.

255. OCHIMIZU IN THE PROVINCE OF TOTO. A rushing stream under the covered bridge.

Very fine impression from the Hayashi collection with his seal.

256. SHICHIRI BEACH IN THE PROVINCE OF SAGAMI. One of the best of the Hiroshige Water views of Fuji.

A famous print which is a favorite with connoisseurs.

257. FUJI FROM SHIOJIRI MOUNTAIN PASS AT SHINANO. A winding yellow road between green hills leads to a point where Fuji is seen in the distance.

258. SOSHIU YENOSHIMA. Three girls on the beach view Fuji under the great grey Torii.

259. MT. FUJI SEEN UNDER THE CURLING WAVES AT SUR UGA SATTA.
These mounting sea and dashing spray prints are among the most sought for of the Hiroshige series. A very fine impression with rich tones of blue.

260. TENMOKU MOUNTAIN PASS AT KAI. Very fine and unusual coloring of the cliffs either side the stream.

261. TOTO SUKIYAGASHI. SNOW LANDSCAPE. Very crisp and fine impression of a rare print.

262. TSUKUDA ISLAND. With the faint pink junks awaiting their loads.

16 FINE EXAMPLES FROM THE UPRIGHT SERIES. HIROSHIGE'S "100 VIEWS OF YEDO."

263. OHASHI RAIN. One of the most celebrated rain prints in Japanese art, reproduced in many works on the subject.
Signed, margins. Publisher.
SUPERB IMPRESSION OF A VERY RARE PRINT. with one raft on the river and a clear and sharp printing of the pelting rain from a dark well-graded sky, against which is seen the misty shore opposite.
(See Illustration)

100 VIEWS OF YEDO.

264. SNOW AT BEKUNI BASHI. A very fine impression of a rather scarce snow landscape. With a note of pink making it very attractive.

265. FOX FIRES FROM THE 100 VIEWS OF YEDO. In grey, blue and green, the distance well shown but the fox fires have oxidised with time.
Signed, small margin. Publisher.
A VERY RARE PRINT.

266. LUMBER YARD AND UMBRELLA AT FUKAGAWA. A snow landscape, noted for the large yellow umbrella in the foreground.
Signed, margins. Publisher.

267. FERRY BOATS AT YAWAGUCHI, a bold and astonishing composition.
Signed, margins. Publisher.

268. KONAGI RIVER VIEW. Boatmen pass under the Giant Pine. with the branches propped up to distribute their weight.
Signed, margins. Publisher.

269. MEGURO. A steep green hill with stretch of meadow land to left, the low hills rising at the base of Mt. Fuji.
Signed, margins. Publisher.
OF UNUSUALLY FINE COLOR.

270. SNOW AT NIHON BASHI. Well and clearly printed.
Signed, margins three sides, small margin at bottom. Publisher.

271. OMUMAYA GASHI. With the boat approaching the pendant willow on the bank. A much liked print from this series.
Signed, margins. Publisher.

272. SENJU OHASHI. Bridge at Senju; the river is narrow here and little boats wind in and out amid the green banks.
Signed.

273. SHIBA URA. A pretty print of gulls flying low over the blue-green water.
Signed. Small margins, publisher.

274. SHINAGAWA SUSAKI. A very beautiful and well printed water view.
Signed, margins. Publisher.

275. SHINRYUSAN SHRINE AND SHINOBAZU POND. With the "moon pine" seen at a distance.
Signed.

276. SURUGA STREET. A twilight print, with fog rolling in the background, but fine view of Fuji rising from the mist.
Signed, margins. Publisher.

277. TURF BRIDGE. Tahate Sugata no hashi. The bridge leading to a yellow distance and little village well shaded.
Signed.

278. TSUKUDAJIMA. Sumiyoshi Shinto Temple Festival Banner, "6th Month of Ansei, 4th Year" (1857 A. D.).
Signed.
Dated prints are very rare.

TWELVE PRINTS FROM HOKUSAI'S SERIES.
"36 Views of Fuji," 1810.

279. GREAT WAVE AT KANAGAWA. Hokusai's most famous print.
Signed, margin to left and margin lines elsewhere.
VERY FINE EXAMPLE SHOWING THE LUMINOUS QUALITY OF THE TONES OF BLUE, THE MARK OF THE FIRST AND BEST PRINTINGS. The Boatmen who look pitifully insignificant bend to their oars to escape the fury of the curling torrent frothed to pure white above the deep blue wave.
(See Illustration)

280. TSUKUDA ISLAND. With the many little boats in the foreground.
Signed.

281. TOTO URA. The Torii at low tide, marked by yellow rocky shore, with Fuji receded into a tiny triangle of white under the pink and green Torii.
Signed.

282. KAGETA NO WATER MILL. From the "36 Views."
Signed. Publisher; Yeijudo.
In fine clear condition and printing as rarely offered, no detail of the rushing water on the millwheel is lost and in the distance Fuji shows pure white with base of deep rich blue.

283. YEDO NIHONBASHI. From the "36 Views of Fuji" the mountain seen from the crowded bridge in the foreground.
Signed.

284. TOKAIDO SHINAGAWA GOTENYAMA. Gotenyama suggests the Cherry Blossom Time, and the people picnicking show all the happiness of their welcome of spring.
Signed.
VERY FINE IMPRESSIONS AND CONDITION, the coloring crisp and fresh and the cherry blossoms in their first gauffrage printing.

285. AKATSUKI. Koshu Izawa. Early morning start. Fuji lonely and distant in dark aubergine tones looms through the morning mist just touched with rosy pink of dawn.
Signed.
An exceedingly rare print from the series.

286. TOTO ASAKUSA HONGWAN JI. Mt. Fuji seen from the Buddhist Temple at Asakusa, the mist obscuring the village.
Signed. Publisher: Yeijudo.
(See Illustration)

287. OUMAYA GASHI. A boating party see Fuji at the end of the long green bridge.
Signed. Publisher: Yeijudo.

288. FUJI MIRRORED IN LAKE MISAKA or in the picturesque Japanese translation "Koshiu Misaka Water face."
Signed.
The shadow seen with oriental eyes is placed to right of the mountain, and this is very difficult for us to adjust to our artistic sense. The print is a famous one.
(See Illustration)

289. YENOSHIMA. From the "36 Views of Fuji." Fine impression of one of the rarest prints of the series. Two color print in green and blue, Fuji white with blue base.
Signed. Publisher: Yeijudo.
(See Illustration)

290. AOYAMA YENZAN PINE. Mt. Fuji seen from the "Giant Pine," the base in purple shadows graded into lighter tone.
Signed.
Very scarce print from the "36 Views of Fuji." Note that Hokusai prints his titles and signatures in blue in this series.

SHUNJO: Worked in 1790.

291. HOSOYE ON A YELLOW GROUND. Fine registration and condition. An actor with New Year's gifts.
Signed.

SHUNSHO 1726-1792.

292. LOVER INVITING HIS MISTRESS TO VIEW THE MAPLE TREES. Chuban or square form, their robes of soft old lavender and green over pink, the foreground and engawa a pale sulphur yellow.
Signed and with jar seal.
A very dainty conception, he tells her "*When the leaves of the maple flush with crimson even the butterflies try to visit them.*"
(See Illustration)

293. ICHIKAWA DANJURO AS A PRIEST. A superb color harmony of black over violet-grey. The old Cherry tree is in blossom in faint pink.
Hosoye, untrimmed.

294. THE FOURTH ICKIKAWA DANJURO AS KAGEKIYO. As "the strong man" with the pillar of the Torii. Fine "brick red" and tan on a blue ground.
Signed, and with jar seal. Hosoye, untrimmed but lower corner restored.

295. ACTOR AS A WOMAN HOLDING A REEL. She wears a flowing robe of black flowered in detached cherry blossoms.
Signed, Hosoye.
The story of the Reel is a very pretty one, the thread is attached to her skirt and the fortunate man who picks it up follows up the thread until he reaches the beauty.

296. ACTOR HOLDING UP HIS SWORD. Very fine clear coloring in china blue, pink and yellow-green.
Signed. Hosoye.

297. ACTOR VIEWING IRIS BLOSSOMS. Three color print in beni, tan and putty color.
Signed. Hosoye.

298. URANOSUKE READING A LETTER. He wears a robe of toned pale blue tied with a belt of "tan," and stands under a swinging bronze lantern hanging from a Pine Tree.
Signed. Hosoye, with hole filled, but untrimmed.

299. JINGU KOGO CARRYING THE CHILD. Three color chuban in good original condition.
Signed and with jar seal.

PLATE 7.

No. 56. Hiroshige.
No. 98. Nichiren by Kuniyoshi.
No. 342. Kameido Snow.
No. 23. Hiroshige.
No. 282. Hokusai.
No. 329. Akabane Snow.

PLATE 8.

No. 133. Koriusai.
No. 109. Harunobu.
No. 111. Harunobu.
No. 292. Shunsho.

SHUNYEI 1769-1819.

300. VERY RARE AND IMPORTANT HOSOYE DIPTYCH. Two Actors as women preparing to practise indoor Archery.
Each sheet, signed. Publisher.
VERY FINE AND RARE. They wear robes of light tan, patterned in gauffrage, and stand on a yellow ground at a barred window.
(See Illustration)

TOYOKUNI I 1789-1825.

301. NEW YEAR'S EVENING FESTIVAL. A youth in jnban of clearest yellow over figured green brocade speaks to two girls in soft brocades of harmonious coloring. Beyond is seen a vista of rooms lit with tall ando. All on a ground of finest yellow.
Broadsheet signed. Publisher: Iwatoya.
Very fine and crisp impression and a splendid example of the dignity attained by the first Toyokuni in his best period.

302. FURIU MIBU KIOGEN. NO DANCE. SAGAKURA. Man and a woman.
Signed. Broadsheet. Publisher: Takasn.
VERY FINE EARLY AND CLEAR EXAMPLE IN THE KIYONAGA MANNER. Splendid condition and coloring in aubergine green and pink with gauffrage.
(See Illustration)

303. ICHIKAWA OMEZO AS TAKAHEI. Clear and crisp printing. signed, Hosoye. Publisher: Tsuruya.

304. GIRL AS FUKU ROKU JU. One of the Seven Happy Gods. Attended by three kneeling maidens in cherry color, flowered yellow and aubergine. Very clear and fine coloring.
Signed. Broadsheet. Publisher: Yeijudo.

305. THE FAN MERCHANT SHUKEI. "One of the Five Merchant Series."
Signed. Publisher: Yamaguchi.
Splendid and bold lines.

306. MIMASU AS A WATER MERCHANT. From the "Series of Five Merchants." Very fine impression.
Signed. Publisher: Yamafuji.

307. ACTOR AS THE POET SHOZAN, selling insect cages.
Signed. Publisher: Yamafuji.

308. ACTOR AS THE LADY TOJUKU. Very fine printing in the Uchikake of Black gauze that slips from her shoulders.
Signed. Publisher: Yamaji.

309. HOSOYE BY TOYOKUNI I. An Actor as a merchant. Very fine early coloring.
Signed. Publisher: Marubun.

310. ACTOR AS THE POET SHUKU. Standing by a bamboo bench with hibachi.
Signed. Publisher: Yamaji.

311. KUISHO WITH SAKE CUP AND FAN. He wears an ivory color robe gauffered into lines and pattern of dots of unusually fine printing.
Signed.

312. IWAI HANSHIRO AS THE MOTHER OF OSOME. Beautifully printed blacks and aubergine on a pink ground.
Signed. Publisher: Kawacho.

GOSOTEI TOYOKUNI 1777-1840.

313. SEGAWA ROKO AS DETCHI CHOKICHI. Fine crisp and clear impression on a ground of primrose yellow.
Publisher: Kawagen. Signed.

314. IWAI HANSHIRO AS A WOMAN. A noted actor famous for his delineations of the part of women.
Signed.
Very fresh and clear impression with gauffrage; the background flushed with rose color, and rare in this form.

315. IWAI HANSHIRO AS A WOMAN with another actor as Takegawa.
Signed. Publisher: Yeijudo.

316. IWAI HANSHIRO IN THE PART OF A WOMAN.
Signed. Publisher: Kawacho.

UTAMARO 1754-1806.

317. ARTISANS' SERIES. Three Girls making Kakemono. Pale tans and greens on a yellow wash ground.
Signed. Broadsheet. Publisher.

318. "EIGHT LOVE POEMS" SERIES. A courtesan detaining her lover.
Signed. Broadsheet.
UNUSUALLY FINE AND CLEAR PRINTING from their smooth black hair to the pink and violet of their robes, the man wearing a blue Juban and neckcloth of the "right Utamaro blue" so difficult to find.
(See Illustration)

319. TACHIBANA OF EBIYA WITH HER TALLER COMPANION HIMAKIKU. Two heads.
Signed. Hosoye form, but a little wider and not so long. Very unusual size.

320. KORETARI OF EBIYA. A beautiful Courtesan speaking to her seated companion. Her uchikake of primrose yellow over lavender flowered in large white botan with green leaves.
Signed, broadsheet. Publisher:

YEISHI 1780-1805.

321. LADIES FISHING FROM A BOAT. A very pretty group, as seen by the people passing on the bank.
Broadsheet, from a triptych. Publisher:

YEISHO 1790-1805.

322. TWO LADIES IN LAVENDER AND PINK, on a boat of primrose yellow and rich black. They are attended by a maid in a cool grey-blue flowered gauze robe.
Signed. Sheet from triptych. Publisher: Yamato.
(See Illustration)

YEIZAN 1800-1829.

323. TEN LADIES CROSSING THE RIVER in a large pink and black boat. Their robes of aubergine, celadon and pale yellow gauffered into patterns of white and cream in the best workmanship.
Triptych, signed. Publisher: Izumiehi.
VERY FINE EARLY WORK OF YEIZAN, the treatment of the hair showing Utamaro influence, as does the use of superb rich black. FINE CONDITION.

324. MOTHER SHOWING HER BABY THE RABBIT SIGN; the little brother is talking to him about it. Early and fine condition.
Signed. Publisher: Wakasaya.

ANCIENT JAPANESE PAINTING

325. BUDDHISTIC PAINTING. The "Attitudes of Buddha" in circles enclosed in squares painted in old rose, blue and dull green. 16th century.
Square form.

HIROSHIGE I 1797-1858.

Three Views of Fuji. From the "36 Views" by Hiroshige in Maban form.

326. WIND AND WAVE AT SAGAMI. One of Hiroshige's powerful interpretations of the power of mounting waves. One rising in a peak as if emulating the majestic white Fuji on the horizon.
Signed, margins. Publisher: Sanoki.

327. MT. FUJI FROM HAKONE LAKE. A blue water view in the foreground, green and grey hills clustered at the foot of Fuji in melting snow and grey shadows.
Signed, margins. Publisher:

328. MT. FUJI AND HAKONE LAKE. Seen from a little different point from the preceding and equally beautiful.
Signed, margins. Publisher:

12 PRINTS FROM HIROSHIGE'S OBLONG "TOTO MEISHO" SERIES, 1853-1858.

329. AKABANE SNOW from the oblong Toto Meisho.
Signed, full margins. Publisher: Sanoki.
VERY FINE IMPRESSION OF A RARE PRINT.
(See Illustration)

330. ASAKUSA TEMPLE. From the "Eight Views of the Sumida River."
Signed.

331. RISING MOON-DOTENYAMA. A party already assembled to admire the distant view.
Signed, margins. Publisher: Izumi Ichi.

332. HASHIBA FERRY ON THE SUMIDA RIVER. One of the fine "Marusei" publications of this series.
Signed, margins. Publisher: Marusei.

333. KAMEIDO PLUM GARDEN IN BLOSSOM. Unusually fine printing of the blossoms in gauffrage against a rosy sky.
Signed, margins. Publisher: Sanoki.

334. MASAKI SNOW. From the oblong "Toto Meisho," with the bamboo rafts in the foreground. Beautiful color in this rare example.
Signed.

335. NIHONBASHI RAIN. Very finely printed original impression.
Signed, with the publisher's name Sanoki appearing on the parasol of the man on the bridge.

336. NIHON BASHI WITH ITS FINE VIEW OR FUJI. The mountain in an unusual printing of green and white.
Signed, three margins. Publisher: Sanoki.

337. NIPPORI IN CHERRY SEASON. Beautifully printed with the blossoms in gauffrage.
Signed, margins. Publisher: Sanoki.

338. NIPPORI. A later printing, omitting the title of the series.

339. SANNO SHRINE, with visitors passing under the Torii. Light yellow foreground and good tones of grey and blue.
Signed, full margins. Publisher: Kikakudo.

340. TSUKODIJIMA RETURNING BOATS. Finely and clearly printed with the billowing sails of pale yellow, grey and white.
Signed, margins. Publisher: Kikakudo.

PLATE 9.

No. 99. Yeisen.
No. 398. Hiroshige.
No. 409. Hiroshige.
No. 101. Yeisen.
No. 104. Yeisen.
No. 384. Takuyama.

PLATE 10.

No. 318. Utamaro.
No. 322. Yeisho.
No. 302. Toyokuni.
No. 300. Shunyei Diptych.

9 EXAMPLES FROM HIROSHIGE'S OBLONG "YEDO MEISHO" SERIES, 1853-1858.

341. ASUKAMA IN CHERRY BLOSSOM TIME. The hillside pink with blooming trees.
Signed, margins. Publisher: Sanoki.

342. KAMEIDO TEMPLE SNOW. From the Yedo Meisho. A very fine fresh and brilliant impression.
Signed, margins. Publisher. Yamajin.
(See Illustration)

343. SHINBASHI AND STREET, with processions, ox carts, etc., passing the shops.
Signed, margins. Publisher:

344. SHINABAZU POND. With long yellow bridge in the foreground and the tea house beyond.
Signed, margins. Publisher: Sanoki.

345. SUSAKI BENTEN. Very fine water view with distant sailing ships.
Signed, margins. Publisher: Sanoki.

346. USHIMA TENJIN TEMPLE SNOW PRINT. Clear weather after snow. From the oblong Yedo Meisho.
Signed, margins. Publisher: Aritaya.
(See Illustration)

347. TAKANAWA EVENING MOON. The grey boats resting on the water swelled by gentle ripples under the full moon.
Signed, full margins.

348. NIGHT CHERRY BLOSSOMS IN THE YOSHIWARA. A gay scene made more attractive by the many black and white umbrellas.
Signed, margins.

349. YASHIWARA CHERRY BLOSSOMS, with a parade of Beauties and their attendants.
Signed, margins. Publisher: Sanoki.

SEVENTEEN PRINTS FROM THE "GIOSHO TOKAIDO" OF HIROSHIGE.

350. ARAI. Five sail boats with the green and purple hills beyond forming a pleasing picture.
Signed, margins. Publisher: Yetatsu.
The characters of the Title are written in the Gyosho style, and on that account the series is known as the "Gyosho Tokaido."

351. MOONLIGHT AT AKASAKA. Tired travellers still on the road, flooded with the moon shining through the Three Giant Pines from a dark blue sky.
Signed, margins. Publisher: Hoyeido.

352. MT. FUJI SEEN FROM HARA. A sweep of lowlands with meeting rivers, mist rising over green and grey hills, and to the left rises Mt. Fuji with pure white cone (original paper) and grey base, extending into the margin.
Signed, margins. Publisher:

353. CHIRIU. Where two great trees shade the road. Coolies smoking and lunching.
Signed, margins. Publisher: Hoyeido.

354. GIOYU. Evening view with women seizing on the yellow hatted travellers as they arrive.
Signed, margins. Publisher:

355. BRANCH ROADS AT ISHIBE. Four coolies and horses at the crossing.
Signed, margins. Publisher: Hoyeido.

356. ISHIBE. Variation in coloring, making the time seem late in the afternoon.
Signed, three margins and sm. 4th margin. Publisher: Hoyeido.

357. KANAGAWA. Shore road, with tall pines, and boats on striated waters seen against orange clouds in a clear sky.
Signed, margins. Publisher:

358. KUSATSU IN SPRING. The Plum, Cherry and Pine, fresh blue water and soft grey hills make a pleasing Spring landscape.
Signed, margins. Publisher: Yetatsu.

359. MITSUKE. Aubergine boats loaded with picturesque yellow hatted passengers pass each other in view of little village clustered in the woods.
Signed, margins. Publisher:

360. NISAKA. With the "Stone that cries at midnight." A favorite spot, shown many times from different points.
Signed, margins, with additional lettering.

361. FORD AT ODAWARA. Striking tones of grey, blue and deep green of hills in a primrose sky.
Signed, margins. Publisher, Yetatsu.

362. FOOT BRIDGE AT SHIMADA. A very pretty print showing the racks and cloth drying.
Signed, margins (small). Publisher:

363. TSUCHIYAMA RAIN. Fine printing of this "white rain" at the top of the steep mountain path.
Signed, margins. Publisher:
Unusually good, the rain, almost disappearing in later issues, quite sharp and clear.

364. YOSHIDA. Bridge and "Twin Boats" of white and yellow, with the blue towered castle in the forest, with grey hills, blue shadowed beyond.
Signed, margins. Publisher:

365. YOSHIWARA. Fine view of Mt. Fuji across the lowlands with groups of trees intervening.
Signed, margins. Publisher:

366. YUI. Little bridges over the rocky water bed, and a round green hill to left with trees almost obscuring the village.
Signed, margins. Publisher: Yetatsu.

F. CAPILARI,

Contemporary Italian artist who is printing with color blocks in Tokyo.

367. THE LONELY MOUNTAIN. 1916. Fuji whose pure white cone is gauffered into the base of splendid blue rises from a bare foreground of dull brown. Oblong.

368. THE LISTENING GEISHA. Half nude, she stoops beyond the screen, holding a black cat. Tokyi, 1915.

369. SEA VIEW OF KINKOZAN. Northern part of Japan. Very finely printed in tones of deep blues and greens, with rolling sulphur mist. Tokyo, 1915.

370. VIEW OF KINKOZAN. With rolling yellow mist and many little boats on the water of rich green and deep midnight blue. Tokyo, 1915.
A different view from the preceding.

371. RAINING IN TOKYO. A charming group of gay umbrellas which protect the holders and almost obscure them from view of the spectator. A sharp rain lends the necessary contrast. Tokyo, 1915.

C. W. BUTTERICK,

Modern artist who is printing with color blocks in the Japanese fashion.

372. AGRA WITH CAMEL TRAIN. Fine tones of tropical blue, with touches of magenta and aubergine.

373. AMRITSAR 1916. A group of Indian officials seated in a great hall.

374. BENARES, 1916. A crude Ferry just setting out; the natives shaded by great yellow thatched umbrellas. Deep peacock greens and blues.

375. MADURA, 1916. Natives bargaining at the side of a temple. Printed in tones of yellow with clear blue sky.

376. KHYBER PASS, 1916. Camel train and many travellers clustered in the pass. A kaleidoscope of brilliant oriental color.

NINE PRINTS FROM THE "MOUNTAIN AND SEA SERIES" BY HIROSHIGE.

377. YECHIZEN MIKUNI. Harbor of finely graded water with loaded boats.

Signed. Publisher: Yamadaya. Year of Horse, 1858.

To this rare series Hiroshige gave the picturesque title "Mountains interlocked with Seas as in a Wrestler's Bout." There were twenty of them, ten of harbors and ten of mountains. All are in fine condition with margins except the print of Sagami, which has been trimmed.

378. BIJIN TANOKUCHI. The green and aubergine mountains sweep down to the sea and in the distance another row of purple hills.

Signed, margins. Publisher: Yamadaya. 1858.

379. HARIMA MURONOTSU. Seaport in crisp coloring.

Signed, margins. Publisher: Yamadaya, 1858.

380. HARIMA MORO NO TSU. A fine view of rocky coast and stretch of blue waters from the rare series "Mountain and Sea" which Hiroshige.

Signed, margins. Publisher: Yamadaya.

381. SAGAMI OYAMA. A mysterious composition dominated by a waterfall.

Signed. Publisher: Yamadaya.

382. SETTSU AJIKAWAGUCHI. Seaport, so fresh an impression as to show the grain of the original wood block.

Signed, margins. Publisher: Yamadaya.

383. SETTSU ARIMAYAMA. A mountain view of wonderful coloring and condition finely printed as if in embossed work.

Signed, margins. Publisher: Yamadaya, 1858.

(See Illustration)

384. HARIMA TAKUYAMA. A beautiful green slope, with hills of aubergine, grey and violet blue beyond.

Signed. Publisher: Yamadaya.

VERY FINE AND RARE PRINT, from the Hayashi collection with his seal. Note the sharpness of the outlines and the gauffrage printing of the clouds, a mark of the original impression.

(See Illustration)

385. YECHU TATEYAMA. Very fine coloring of aubergine, graded greens and pinkish grey.

Signed, margins. Publisher: Yamadaya.

VERY FINE IN COLORING AND CONDITION, and the rare issue published by Yamadaya and by Marujin (as noted in the Hiroshige Memorial exhibition).

SIXTEEN PRINTS FROM THE "KISOKAIDO."

The most sought for prints among the Hiroshige and Yeisen landscapes of the mountain road between Yedo and Kiyoto. The blocks were burned in a fire and these prints are much rarer than other series.

386. ITABANA. Original impression of this famous snow scene. Publisher: Kinjudo.

VERY RARE. Rough travelling over the snow drifts for tired men approaching the bridge to the little Inn under the huge snow-covered trees. (See Illustration)

387. IMASU STATION FROM THE HAYASHI COLLECTION. An inn at the top of the pass, with great tree to right. Signed, small margins. Publisher: Kinjudo.

FINE IMPRESSION OF THE FIRST EDITION FROM THE FAMOUS HAYASHI COLLECTION in beautiful color.

388. WATERFALL AT AGEBATSU. Travellers stop on the bridge to point out its beauty. Signed, margins. Publisher: Kinjudo.

389. AKASAKA IN SPRING. A turf bridge over the rock-filled river, and "red trees" make a picturesque ensemble. Signed, margins. Publisher: Kinjudo.

390. ANAKA. A winding red path between grey hills, the budding trees standing out black against the clear sky. Signed, margins. Publisher: Kinjudo.

391. FUSHIMI STATION. Noonday scene with travellers halting under the great tree. Noted for the use of red. Signed, margins. Publisher: Kinjudo.

392. KANO WITH DAIMIO'S CASTLE. Peasants bowing before the Cortege. Signed, margins. Publisher: Kinjudo.

393. KONOSU WITH VIEW OF MT. FUJI. A very rare landscape by Yeisen from the Kisokaido. Small hole in sky filled. Signed, margins. Publisher: Kinjudo.

394. MORIYAMA IN CHERRY SEASON. With the trees in blossom along the stream and on the hills back of the village. Signed, margins. Publisher: Kinjudo.

395. MOTOYAMA AND THE FALLEN TREE. Woodcutters resting by their bonfire. Signed, margins. Publisher: Kinjudo.

396. OMIYA. A YEISEN LANDSCAPE FROM THE KISOKAIDO. Mt. Fuji seen through the Cherry Trees against a striated sky. Small margins. Publisher: Kinjudo.

397. SAMEGAI. A great tree at the cross roads leading to the village.
Signed, small margins. Publisher: Kinjudo.
FROM THE FAMOUS HAYASHI COLLECTION. In good coloring and fine condition.

398. SHIMO SUWA. The Kisokaido station on Lake Siwa noted for its hot baths.
Signed, margins. Publisher: Kinjudo.
ARTIST'S PROOF IN THE FINEST CONDITION WITH THE SEAL "ICHIRYUSAI" (one grain of rice) the mark of the finest Hiroshige prints.
(See Illustration)

399. SHINMACHI BRIDGE AND RIVER. With one block green and blue hills.
Signed, margins. Publisher: Kinjudo.

400. TAKAMIYA. Distant hills seen across the dry river bed.
Signed, margins. Publisher: Kinjudo.

401. TAKASAKI TEA HOUSE AND VILLAGE. A winding stream and distant hills make a most attractive landscape.
Signed, margins. Publisher: Kinjudo.

NINE PRINTS FROM HIROSHIGE'S OBLONG SERIES "TOTO MEISHO."

402. KAMEIDO DRUM BRIDGE IN SNOW. A famous snow scene. Well printed and in good original coloring.
Signed, two margins. Publisher: Kikakudo.
(See Illustration)

403. AZUMA WOODS AND BLOSSOMS. Spring time and cherry time, in clear green, pink and blue of river.
Margins.

404. HASHIBA FERRY BOATS ON SUMIDA RIVER. Fine impression.
Signed, margins. Publisher: Marusei.
The Marusei prints are marked by their fine use of color and here the juxtaposition of aubergine, pink and blue is unusually good.

405. MATSUCHIYAMA. Town and river view with the steep green hill beyond.
Signed, margins. Publisher: Kikajudo.

406. EVENING VIEW TAKANAWA. very fine original coloring. The large junks with lateen sails, the clouds of blue and rosy horizon make an admirable composition.
Signed, 3 margins and small 4th margin. Publisher Yamaguchi.

407. MOONLIGHT AT TAKANAWA. A clear moon in a pearl grey sky shining on the brown boats at anchor.
Signed, margins. Publisher:

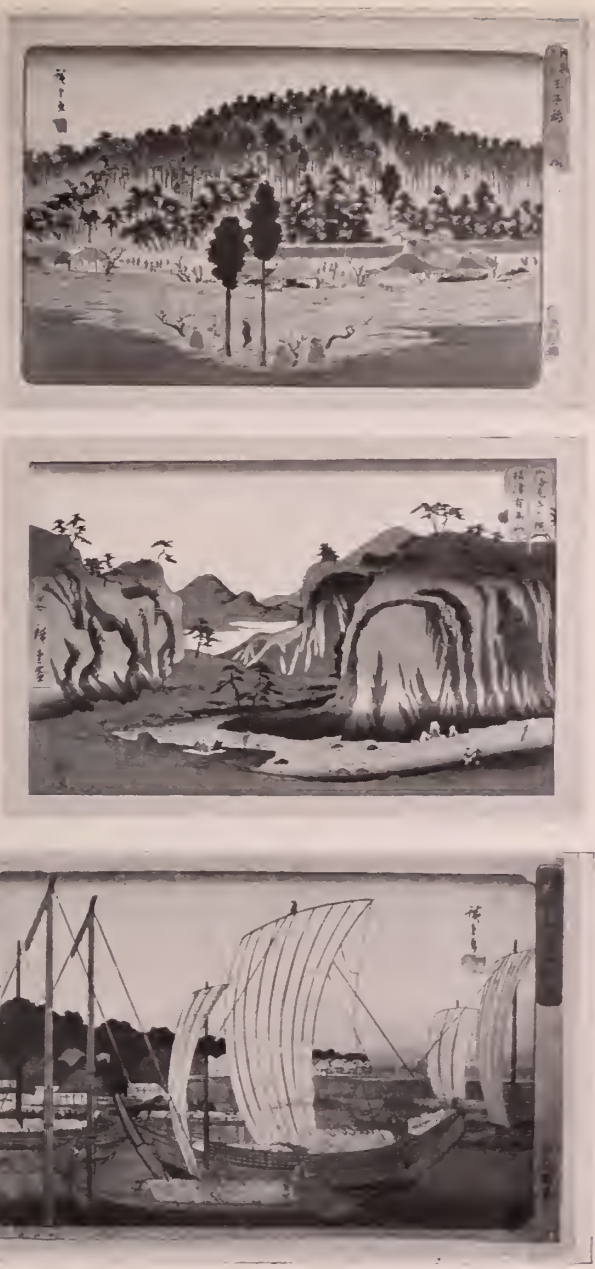

PLATE 11.

No. 9. Oji Inari Shrine.
No. 383. Settsu Arimayama.
No. 408. Tsukuda Jima.

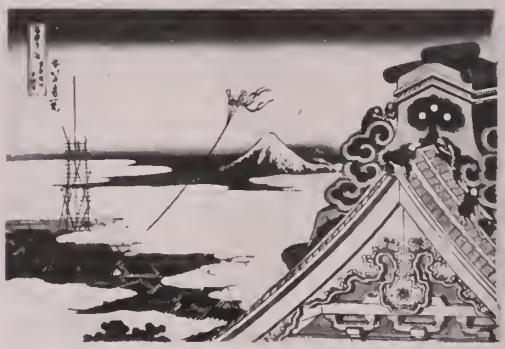

PLATE 12.

No. 386. Itabana Snow, by Hiroshige.

No. 288. Fuji and Lake Misaka, by Hokusai.

No. 286. Buddhist Temple, by Hokusai.

408. RETURNING BOATS TSUKUDA JIMA. A picturesque scene with the boats of deep red and striped sails of grey faint yellow and white.
Signed, margins. Publisher: Sanoki.
(See Illustration)

409. YEITAI BRIDGE. Very fine and clearly printed.
Signed, margins. Publisher: Sanoki.
A print seldom seen in such fine fresh condition and coloring.
(See Illustration)

410. YOSHIWARA HAKONO CHO. Cherry blossoms in the Yoshiwara.
Signed, margins. Publisher: Yamamoto.

SIX PRINTS FROM THE OBLONG YEDO MEISHO BY HIROSHIGE.

411. LADIES BOATING UNDER OHASHI BRIDGE. Sail boats round the point, little boats move over the rippling water, and Mt. Fuji shows white in the summer sun.
Signed, full margins. Publisher: Yamadaya.

412. ASAKUSA BENTEN YAMA. With the Temple in the Woods and cherries in blossom on the green banks of the stream.
Signed, full margins, publisher Marujin.

413. LADIES AT ASAKUSA KINRIU TEMPLE. Admiring the view from the upper balcony.
Signed, margins. Publisher: Yamadaya.

414. KAMEIDO TENMA SHRINE. Showing the pavilions for admiring the plum blossoms. A beautiful summer view of a scene better known in Hiroshige's "Kameido Temple Snow."
Signed, margins. Publisher:

415. YOTSUYA TSU NO HAZU. A fine river view from the oblong Yedo Meisho.
Signed, full margins. Publisher:

416. FOUR LADIES IN BLUE LEAVING THE SHRINE. A grey path through a yellow foreground, with cherry trees in blossom here and there.
Signed, margins. Publisher: Yamadaya.

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417. FAMOUS EIGHT VIEWS OF KANAZAWA. On one sheet. Fine original impression and very rare. Signed Ichiryusai.
Signed "Yedo Ichiriusai Hitsu," small margins.

418. KIGA. From the "Hakone Seven Hot Springs Series." Fresh and clearly printed.
Signed.

THREE RARE LANDSCAPES BY YEISEN.

419. DISTANT VIEW OF ATAGOYAMA. From the oblong Toto Meisho by Yeisen.
Signed, margins. Publisher: Mankichi.

420. MIMEGURI INARI TEMPLE. From the oblong "Toto Meisho" by Yeisen. The approach to the Torii and steep steps to the shrine.
Signed, margins. Publisher: Kukusendo.

421. HIMEZAWA POND AND MOON'S REFLECTION. A very daring and unusual composition in fine condition. One of the "Eight Views of Nanto." With the seal of Yeisen. Maban form.
Signed, margins. Publisher: Jokin.

TWO LANDSCAPES BY YOSHITORA.

422. NIPORI. SNOW GARDEN IN THE TEMPLE. Very fine and rare snow landscape, with the shadows in rose and blue; the pine trees in beautifully graded blue and black instead of the "black spots" so often seen in these prints.
Signed, full margins. Publisher: Moriji.
Yoshitora is simetimes called Whistler's master owing to the acknowledgment of his influence made by Whistler.

423. YATSUMI BRIDGE TWILIGHT. A thickly clustered city on the river banks; castle in the distance in old pink and yellow, with misty background from which Fuji rises in peacock blue shadows.
Signed, full margins. Publisher: Mariji.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

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